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INTERACTIVE BOOK AS A MEANS OF OVERCOMING DISRUPTED COMMUNICATION BETWEEN "AUTHOR AND READER"

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A person's cultural potential, an individual ability to perceive and understand the signs of culture are mainly related to lifelong learning. It includes some integral parts such as literature and reading. However, a new generation of people with "electronic consciousness" has emerged lately. Individuals create their own information space via computers, tablets, cell phones and different gadgets. A traditional book is taking a secondary position. It makes us mention about a total disruption of communication between author and reader. Literature is losing its sacred value being unable to compete with visual culture products. Nowadays this problem can be solved with an interactive book that remains an edition in its usual form. It represents a paper medium related to a game using tablets or smartphones. They provide an interaction with book elements. In this respect, it leads to designing new reality where any reader is capable to communicate both with an author and characters. Max Kidruk offered his readers an unusual book. It has the interactive application. Owing to this option itself we can enjoy a story about a girl Ruth who changes reality. In addition we are able to visualize places where events develop and read the heroine's diary. The author doesn't only entertain his readers, but also draws their attention to vital social issues in the game form. He proposes to analyze family detachment, domestic violence, teenage abortions, suicides and self-oriented aggression caused by alcohol.

Key words: interactive book, disrupted communication, e-devices, author and reader, Max Kidruk.

ІНТЕРАКТИВНА КНИГА ЯК ЗАСІБ ПОДОЛАННЯ РОЗІРВАНОЇ КОМУНІКАЦІЇ "АВТОР – ЧИТАЧ"

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Інформаційні знаки культури насамперед пов'язана з освітою протягом життя, вагомою складовою якої є література й читання. Однак останнім часом з'явилося покоління людей із «планистною свідомістю», які

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створюють свій інформаційний простір за допомогою комп'ютерів, планшетів, мобільних телефонів та різних гаджетів. На маргінесах залишається книжка, що примушує говорити про тотальну розірваність комунікації між автором і читачем. Література втрачає своє сакральне значення й не спроможна конкурувати з продуктами візуальної культури. Подолати цю проблему сьогодні може інтерактивна книга, що залишається виданням у своєму узвичаєному вигляді – паперовий носій інформації, але пов'язана з грою, під час якої використовується планшет або смартфон, які забезпечують взаємодію з інтерактивними елементами книжки, що, зі свого боку, уможлиблює моделювання нової реальності, у якій читач комунікує як з автором, так і з персонажами. Макс Кідрук запропонував своєму читачеві незвичну книжку, яка має інтерактивний додаток. Саме завдяки цьому є змога отримати задоволення від історії про дівчинку Руту, яка змінює реальність, і візуалізувати місця, де відбуваються події, прочитати щоденник однієї з героїнь. Автор не тільки «розважає» свого читача, а й привертає увагу до важливих соціальних проблем, які в ігровій формі пропонує осмислити: відчуженість і насилля в родині, юнацький аборт, автоагресія через алкоголь і суїцид.

Ключові слова: інтерактивна книжка, розірвана комунікація, е-гаджет, автор і читач, Макс Кідрук.

Introduction. The current global educational trend includes a need for lifelong learning. It is related to a person's cultural potential, his or her ability to perceive and understand forms of classical and modern culture. In the context of humanitarian fields, we predominately consider a book as a source of new knowledge and aesthetic pleasure. But the development of modern information technologies has significantly affected the formation of new millennium human consciousness. A generation of people with "electronic consciousness" has appeared. They generate their information space by means of e-devices: "An active individual defines the subject and object side of electronic consciousness phenomenon. It's a computer world of electronics and internet resources. The essence of electronic consciousness is explained by the fact that a person treats any information as a consumer of certain product where the consumption format is absolute" [1: 340]. Some traditional embodiments of culture are of minor importance, for example, a paper book.

Such a tendency makes us consider a problem of disrupted communication between author and reader.

Umberto Eco in his work "The Role of the Reader: Explorations in the Semiotics of Texts" analyzed an

interpretative cooperation in the triad "author – text – recipient". He insisted that any author should take into account a series of codes he relies on. A possible reader shares the same ensemble of codes [2: 28]. It is clear that the eminent scholar mainly kept in mind the text itself, its semiotic strategy, but today we also project such a vision into non-verbal text components that can provide a reasonable link between writer and reader encouraging communication.

The predominance of IT technologies presupposes a fierce competition of desacralized book and other visual culture products. A typical linear text that appeals to the intentional and logocentric reading matrix is placed into unfavorable conditions. It needs an innovative input. The modern author should "catch" his reader (a representative of "tablet generation") offering him such a book that will comprise three constituents. They include a paper stuff (traditional code), a game component and a gadget (nontraditional code). An interactive book can fulfil this function being a traditional information medium. It is related to a game employing a tablet or smartphone. Gadgets provide an interaction with some interactive book elements. It enables a reality modelling. That's why a reader can communicate

both with the author who generated the text and characters going beyond the generated text. They become a part of alternative reality.

In this way the reader obtains a new book product together with the augmented reality. It meets at the same time a new reading strategy that is a technological one.

Analysis of basic research and publications. Special attention is paid to the problem of people existence in the new information society. We have a number of diverse studies represented by the following scientists such as A. Barnash, V. Hrybov, S. Zhyzhek, V. Zombart, A. Toffler and others. Prospects of interactive book are brought up in modern humanitarian fields. It testifies the articles by L. Horodenko, M. Yefimova, N. Korzhyk, V. Lupenko, K. Mosiundz, I. Pobidash, V. Rozhanska and N. Figol. Interactivity as a significant component of modern teaching of the Ukrainian language and literature by educators and scholars is of great importance. L. Kratasiuk noted that "various aspects of interactive methods, techniques and teaching forms functioning in the process of personality speech development are presented in the papers by Ukrainian experts in linguodidactics (Holubov N., Horoshkina O., Gudzyk I., Solodiuk N., Pentyliuk M., Podlevska N., Karaman O. etc.)" [3].

The purpose and tasks of the article. The purpose of the article is to analyze Max Kidruk's novel "Until the Light Goes Out Forever", which has an interactive appendix as one of the options to bridge the gap between the author and the reader, when the book is unable to compete with visual culture products.

The subject of the article is an interactive book as a means of overcoming disrupted communication between "author and reader".

The object of the study is the novel "Until the Light Goes Out Forever" by Max Kidruk.

Research methods are hermeneutic method and receptive aesthetics.

Presentation of the main research material. Turning to the interactive book as a means of structuring communication between author and reader, we find it necessary to focus on the book and its origin. At first the interactive book appeared to be a paper one having an unusual design. Regarding interactive literature as a phenomenon of modern mass culture A. Grebeniuk points out that "a concept interactivity correlates with a concept intertextuality according to the next parameter: the property of texts reflects some connections between them. Owing to the links whole texts refer to each other. It is called a hypertext in postmodern times.

Intertextual references create some kind of alternative because the reader can either start reading a fragment the reference is directed to or regard the reference as an integral text part" [4: 55-56].

The story An Examination of the Work of Herbert Quain by Jorge Luis Borges is believed to be the first interactive text. It refers to the mid-twentieth century, in particular 1941 year. The author modeled the text so that the reader could experience nine different story endings. In the 1950s this approach was also employed in education. Actually a psychologist B. F. Skinner introduced to students the unusual "textbook" with textual tasks and answer options. Correct answers were a condition for covering a certain material.

If the student made a mistake, he had to go back to the previous section and repeat the procedure. The first paper interactive books also include the works by Argentinian writer Julio Cortázar's Playing the Classics and Sugarcane Island by American writer Edward Packard.

A scholar N. Korzhyk states in his article "Interactive book as a modern publishing product": "This technique of writing became widespread in 1950s

when authors began to publish books with an extensive storyline. The genre of interactive fiction (IF) turns the reader into the protagonist of the book. It was popular in the US in the late 1970s to mid 1980s. People read such books and even played them on personal computers of that time ("Interactive Books for Children"; "Interactive Book") [5: 52]. The researcher also develops a classification of book types in respect to different levels of interactivity. She distinguishes the publication with an interactive supplement used together with the book; a simple interactive e-book consisting of a few interactive elements; an interactive book that has a great deal of interactive elements and multimedia items [5: 52].

In Ukraine the first interactive books appeared much later. As a first step there were interactive books for children. The Odessa publishing house Gutenbergz has developed the interactive application called Gadgetry, the publishing house A-BA-BA-HA-LA-MA-HA created the interactive book in three languages called The Snow Queen. It is also the interactive book version Mother in a Hurry by Svetlana Dorosheva and folk fairy tale Kotygoroshko with illustrations by Ivan Sulima, a joint project by the Lavrenishin family Liuba Zhuzha and others. In addition M. Yefimova mentions that "publication of interactive books for children is not so popular in Ukraine, however publishers abroad have already been experimenting with innovative solutions for children books based on the active use of information and communication technologies. Overseas interactive books for children reveal a tendency to spread information (text, visual, graphic, animation stuff) that the child perceives promptly and efficiently; the children is given the opportunity not only to perceive information in real time and dialogue, but also to contribute to the content creating phenomena of virtual reality" [6: 309].

If the modern Ukrainian interactive book for children remains irrelevant, what we can say about the adult market. In 2011 there appeared the interactive adult book Seven Gates written by Alexander Zakharchenko. In 2012 Corleon Global publishing house offered the book Crack 69. In the collective article "The Interactive Book Market in Ukraine", the authors point out that the interactive Ukrainian book market is rather limited being represented by only four publishers: "A-BA-BA-HA-LA-MA-HA, The Old Lion Publishing House, Glowberry Books, Gutenbergz is the most active" [7: 167]. In 2019 the publishing house "Family Leisure Time Club" joined them. The interactive book Until the Light Goes Out Forever by Max Kidruk came out in this publishing house. An application to the book was designed by the Ukrainian tech company "Ideal".

Kidruk wrote a novel with an interactive application intentionally because the author holds attention of his readers year by year tenaciously offering the unexpected genres and forms of communication for Ukrainian literature. It comprises a binomial communication "author – reader". Kidruk entered the literary world in 2008 year with the travelogue The Mexican Chronicles: One Dream Story. His next books in the travelogue genre were "The Journey to the Center of the Universe", "Love and Piranhas" and "To New Zealand!".

In 2012, Max Kidruk shifted from travelogues to a techno thriller genre. He started with the novel Bot. Atakamsk crisis and continued with Bot II: The Guayaquil Paradox three years later. The author, an engineer by training, turns to the achievements of science in particular nanotechnology. Soon the world saw his novels The Stronghold (2013), Cruel Sky (2014), Look Into My Dreams (2016), Don't Look Back and Keep Silence (2017) and Where There Is No God (2018). The last three novels do not fit into the techno thriller genre framework. They are

socio-psychological works characterized by some mysticism elements. The writer explains his own genre preferences in an interview: "...I write books I would like to read myself. Science has remained since the time I wrote techno thrillers. Socially important topics are the result of the fact that I evolve as a reader, I am maturing and reading serious books. Accordingly I try to write my novels the way I like them at my current age" [8].

Max Kidruk is "...one of the first Ukrainian writers to offer his reader an unusual performance for Ukrainian literary traditions. It is "a book release tour". For example the tour presentation of *Cruel Sky* covered twenty-three cities of Ukraine and *Don't Look Back and Keep Silence* encompassed over a hundred Ukrainian cities" [9: 58]. He also creates trailers for his books. The reader can watch them on the writer's YouTube channel.

Returning to the novel *Until the Light Goes Out Forever* it is necessary to focus on the preface the author offers his reader. On the one hand this preface is a detailed instruction how to treat the book, on the other hand it is an attempt to explain what kind this instruction is. Max Kidruk says from the first page that his book is special because it is complemented by a mobile application can be downloaded from the website. This app provides a non-linear storyline of the novel: "Taking snippets outside the main text block let us create a truly non-linear storyline. The novel used to be linear but now with the mobile application its structure becomes tree-like. Branches are added. They describe some secondary characters, reveal invisible connections, show an episode from a completely unexpected side" [10: 6].

Reading the novel is rather important for readers as they might not know what to do from the first page. Max Kidruk doesn't insist the novel to be read the way he wants. The writer just recommends: "I don't want you to take the outside fragment as soon as

you come across the icon leading to the text part. This is not a footnote. A branch itself can be complicated and confusing, so you had better start reading after you finish a chapter or a several chapters. Actually you can read the novel to the end. It is completely self-contained and only after that you can proceed to the application fragments" [10: 6]. Let's take the author's last advice and look at the plot first because it seems quite intriguing and interesting even out the app.

A rather ordinary Statnykiv family is at the center of the author's observance. Gregory and Amin have two daughters though with somewhat strange names, India and Ruth. The former studies at university, the latter finishes school and reads up for entrance exams. A trivial thing happens in family. Ruth loses self-control under the influence of alcohol. And as a result she has unwanted sexual relations and an unplanned pregnancy.

The Statnykiv family is ordinary but unhappy. Estrangement is masked on the background of pompous richness when everyone lives in their own world. Father Gregory Statnyk can't overcome the guilt after his son's death. At first he starts drinking alcohol and then finds himself in religious fanaticism.

Amin's mother tries to restrain her husband in order to do the least harm to her children. And the children themselves are sisters who feel that their father distances from them. On the one hand, he ignores the needs of his daughters, and on the other hand, he tries to impose his vision of the world. In such circumstances girls must stand solid. And it's not easy with that. The gap between the sisters is deepened by the death of the Indian bridegroom.

Dreams are an important novel component. Ruth has had two types of dreams since her childhood: the first ones are colored and detailed. They capture events from the girl's life. The second ones are black and white with post-apocalyptic images of the

destroyed city, abandoned buildings and empty streets.

These dreams fit well into the psychological concept of dreams when the hidden dream on the one hand has some remnants of experienced events (the first type of dreams). On the other hand it adopts censored desires or displaced fears (the second type of dreams). But it is not so easy to dream because Ruth doesn't only see dreams. She is able to change a reality owing to them: "...people with abnormal brains with too many neural connections can... (...) activate a somewhat different version of reality which is unlikely to occur under normal conditions" [10: 355].

Let us note that Max Kidruk's latest novels are the stories of very young heroes who escape into parallel worlds. Mark illustrates it in the book *Don't Look Back and keep Silence*. Characters plunge into dreams hoping to change the course of events the way Ruth does. And they do so because they are not satisfied with the real world where there is a place for family estrangement, bullying, rape and as a result abortions for unwilling pregnancies. Because reality forces them to get out of their comfort zone ahead of time and start living the adult life where adults are unable to help their own children who can't fulfill their social roles. When you are frustrated with the ones you love, when you have to choose between pursuing higher education goals or an abortion, you may realize consciously or subconsciously that you do not want to return to reality from a dream or parallel world: "They looked at Ruth accidentally. The girl was lying on the high hospital bed covered with a light blanket. Dark hair was spread on the pillow (...) Ruth did not look sick at all. She had a blissful face of woman who fell asleep once for many years" [10: 546].

By the way the main character from Max Kidruk's previous novel *Don't Look Back and Keep Silence* has become a

part of Ruth story. The author doesn't only introduce this character into the girl's dreams but also invites the reader to communicate with him through the mobile application. But it is worthwhile to start talking about the book's interactivity from the cover Max considers "...the most brilliant part of mobile application..." [10: 6]. The cover becomes a visual presentation of two dreams our heroine experiences: the paper cover represents a colorful city picture the girl stands by half-turned; the interactive cover converts the same image into black and white. Behind the girl's back a monster appears with bony hands being somewhat reminiscent of the grim reaper or dementor of Harry Potter. Although the novel is not yet read, this visualization is just the first author's amusement to grab reader's attention.

Moreover Max Kidruk offers eight text scattered icons letting you visualize where the events occur in the novel. There appears a sense of reality on the basis of written text. The space of trust is formed between author and reader since the latter obtains not only history but evidence of its alleged importance and credibility through the valid content. There can be interactive applications and visualizations that redirect a person from imagination to photos similar to objects in real life. It can be cities, streets, dwellings etc.

Let us mention that the writer visualizes in this way not all places but only those being significant to his character and the story itself. Let's see what the places are. On page thirty we see an icon for the first time sending the reader to an online reading app for the first location. The destination is a dormitory in Rivne where events presuppose future life actions of the main character Ruth Statnyk. A schoolgirl meets up with her boyfriend's friends. She consumes too much alcohol for the first time and feels very bad. It would seem a banal event but it will become a mechanism launching a path to destroy the girl's routine life

because there is unwanted sex (rape) and a baby ahead. Ruth decides to have an abortion naming the baby as a fetus. No wonder the change of reality will start from this scene and in the dormitory itself the author proposes to see first with a help of smartphone.

The next place icon will be found on page ninety-three. Max Kidruk takes the reader to a place that does not fit into the story. This is the house of Ivanka Badalian – a classmate and best friend of Ruth. But in the previous text there is no any word about this house. Our heroinerealizing that something is going on with her body, goes to the pharmacy and buys a pregnancy test. Then the reader gets to know about the catastrophe resulted in an unwilling pregnancy. The writer didn't seem to visualize the location of a particular event. The explanation can be found in the following statement: pregnancy is the first problem Ruth will try to solve with the help of her dreams. The girls discovers somebody chasing her in dreams after a failed suicide attempt (reality) and reformatting events (sleep) leading to disappearance of unwilling pregnancy.

But this seems important the girl realized in her dreams she barely made a fatal mistake and lost her life: "Ruth began to take a more strict attitude to life, appreciate things she had never even thought about before..." [10: 207].

The icons displayed on the subsequent pages send the reader to two landmarks where the most important events develop. It's Ruth's apartment and the Monument of Eternal Glory or the Hill of Glory. These two places become a space where the young heroine experiences existential loneliness and fear. She feels loneliness among her relatives at home. Her father hates her. Her mother and sister cannot forgive the impulsive act happened accidentally. And on the hill she dreams about the day when she feels incredible trust and affection of her sister who will take the girl to the group of adult girlfriends. At the same

time she is experiencing total loneliness there. She decides to commit a suicide.

Two different novel icons send a reader to the same place: the "Grushevsky's Brewery". Accidentally or not, Ruth will finally realize some catastrophic things. Her father won't let her get rid of her baby and her boyfriend Lara killed her sister's fiancé.

She is taken from the brewery to the coffee shop Kavovi Meshty by teacher Anna Chornay who tells the girl how she changed her reality by returning her murdered husband Jacob Chornay. The universe is chasing Anna and she is forced to stay awake not to die in a dream. That moment Ruth makes the most important decision becoming an omega of Anna's life. Contrary to the teacher's warnings she will also decide to "return" to the living world the bridegroom of her sister.

One more icon indicating a place is not interesting by itself but in the context of two others that refer the reader to the previous book by Max Kidruk *Don't Look Back and Keep Silence* and its hero Mark Grozan. This icon lets you visualize the yellow house on the street Kvitka-Osnovianenko where the boy lived and where he used powers to combine floors in a parallel reality he got stuck in. In this way the author draws the reader's attention to his previous novel (unhidden advertising because the interactive application refers to a page where you can view the book, read the annotation and find out the price). In addition, thanks to Mark Grozan's story, the reader enters the fascinating world of virtual reality being able to communicate with the hero. One of the icons sends a reader to a Facebook site where he or she can chat with the boy who disappeared. However the author gives the right for the recipient to choose one or another version of communication: readers may refuse to communicate and help Mark who is stuck in a spooky place or you can agree and fulfill the reality. You can go to the yellow house in Rivne and ride in

the elevator according to some instructions. In this respect, the reader who accepts this condition only in another episode of the novel finds out that in this way the boy tried to escape luring those who agreed to occupy some places. By the way Ruth hardly falls into the trap of the boy: "Mark Grozan disappeared three years ago when he was fourteen. He has not been found yet. A few days ago, a three years older Mark appears in a dream of the second type asking her to go to a house on Kvitka-Osnovianenko Street and perform some bizarre procedure with an elevator. When Ruth flatly refuses, Mark Grozan unleashes the creatures on her" [10: 484].

An icon is also associated with Mark Grozan's story found at the end of the book. The author sends the reader to the final scene of his previous novel expanding it. We have a terrifying place where the hero (just ended the novel *Don't Look Back and Keep Silence*) as well as a knowledgeable reader finally learns the end of Mark's theory and comprehends why the boy persistently offers Ruth (and himself while communicating on Facebook) to visit the yellow house and ride the elevator: "You will see people in your dreams. Not with everyone. With certain individuals. But you will see. She reached for the house behind his back. Tell them about the lift. Bring them to me" [10: 483].

Outside the location icons Max Kidruk introduces four other important labels into the text where we find "...four bonus stories giving a great depth to the main story..." [10: 6]. In this way the author's expressive "nonlinearity" of the novel plot is ensured. In this context we should refer to the author's rhizomatic text space. Let us mention that the stories the author sends us to through the mobile app convince us that it is not so important for the author to tell an unusual story about an interesting girl showing the reader some social deviations such as estrangement in the

family, alcohol abuse, violence, and parental miscommunication projected onto their children.

So the reader can get to know not only the amazing girl Ruth who sees dreams and is able to correct reality but also a several characters that don't take leading positions in the story of Ruth. They play a rather significant role. First and foremost there is the story of Ruth and India's father. His name is Gregory Statnyk. Using the first icon we learn that Gregory was married with Uliana Jikia before the marriage with Amina Alieva. A motive of marriage is rather trivial. It is an unexpected pregnancy resulted in the birth of Demian Statnyk. Kidruk used this additional story to show that the son played a critical role for his father. At least twice the man found himself lost and chose escapism by alcohol: "Uliana was unbearable before and after the birth of a child. She turned into a harpy. The woman almost lost her mind because of her child crying. She could not look at her creased body after childbirth and figuratively felt detached within four walls. Gregory tried to maintain the family but Ulyana twisted his every word out of frustration with the baby. He lost patience at work and fell into an alcoholic binge" [10]. The wife rescued both from a failed marriage when Uliana divorced leaving the baby in her arms. The husband ended up marrying a nurse named Amina Alieva.

Paradoxically the son will lead to his father's alcoholism and the loss of his family for the second time. That family saved him once. Gregory gave his son a car as a present. It will be a reason of son's death in an accident. Following the tragedy, Gregory resorted to the true means of escaping reality: "That day Gregory drank again. He did not know how to live now with all this and irritable inability to think clearly undermined him until the man became torn inside and fragile as a piece of old wood" [10: 37]. This story remains not only past Gregory can't overcome. It becomes a key point of estrangement in

the family. As a consequence, subsequent events will lead Ruth to the sad ending.

The following icon sends the reader to the past of Elijah Isaev, the bridegroom of India. After his death Ruth decides to reformat reality in a dramatic way. She feels like returning the dead to the living world. The question arises why it is so important for the author to tell the story about Elijah Isaev. He is likely to address two important issues: domestic violence and choice without choice which can destroy both dream and fate. Following the icon in the application we learn about a tyrant father who enjoys beating his own wife and son. In future Elijah will grow in total fear. So, when his father says without any remarks that the boy will enter the dental faculty in Ternopil, he will not resist his will. He insists Ruth should become a writer. He had his own negative experience of "submissive dreams" in conversation with the bride of India, "...because it is right to fight for dreams that are the most important thing should be kept alive..." [10].

The third icon introduces the reader to the story of Jacob Chorta, the teacher of Ruth who will give her the world of books. Through the resurrection of world she learns about her gift. Again the story of an unhappy family is brought to the eyes, in which the regret and life killed affection between parents and their love for children.

In addition, the reader can follow the unfolding relationship between James and his future wife, Anna, and see how a person who becomes not the subject, but the object of influence perceives the change of reality. Yes, we learn that at first, everything is good between lovers James and Anna, but the girl decides to go to the Medical Center at Goettingen University and take part in the project of Ernest Rainer. And here it would be worthwhile for the reader to address both the novel and the mobile application. The set of events is the

same: Anna goes to university and eventually James finds another woman. But these are two stories that have one final, though. The man falls asleep next to Marta Mackiewicz on May 26, 2011, to wake up on May 26, 2010 with Anna and remember nothing ("... James woke up with a frightening headache and scraps of whimsical dreaming that swayed in his brain, like pieces of torn gauze in the wind" [10: 478]). Anna is also plunged into sleep, but her goal is to change the reality that there would never have been another business trip, another woman, only she and James. From Anna's Diary: "Today it is Thursday, May 26, the first day after I successfully crossed two years of my life. Jacob with me, and it seems we are alright" [10: 466]. Interestingly with the help of the app (another icon) Max Kidruk offers the reader a full version of the woman's entries. This allows you not to burden the text of the novel. The reader has the choice to either restrict to diaries in the text itself or read it completely with the help of a gadget. Although the mobile version lets you look at events under a slightly different perspective. We learn that Anna is afraid of her dreams and harm they can cause: "The reality is supposedly thinner and I do not know if this is because of a chronic lack of sleep, or they fear that I will indeed escape from them, and they will climb from the other side into reality. I will now remember how two or three days ago Jacob came at night, stood on the threshold of the living room and looked at me. He knew I wasn't sleeping. Now I only doubt that it was James. Whom did I bring back to this world?" [10: 476].

The story of Anna and her husband will be repeated for many years when, on May 26, 2019, "...forty-year-old James Chernai woke up feeling as if he had just been gutted out of his mouth. A body of cold sweat covered his body, his hands trembled, and spooky images swam before his eyes. It seemed to the man as if he had not woken up and

continued to see a dream in which he first fought with someone, and then blood flowed from his belly with oily streaks..." [10: 478]. The basis of his bizarre dream was real events that included his death during a fight and a funeral. Outside of the "fantastic" dimension, a more real one is unveiled two people live in without trust: he does not know, and she does not dare to tell. The finale of such relationships is obvious.

Conclusions and research prospects. So, Max Kidruk offered his reader an unusual book having the online application. Owing to its interactivity, it is possible not only to capture pleasure of the story about a girl Ruth who changes reality but also to visualize places where some events take place. We can experience a series of life dramas, read the diary of main heroine and communicate with the boy from the previous author's book. In times of total reading neglect when the electronic consciousness contributes to deepening of human dependence on gadgets, an interactive book seems to help build up a disrupted communication between author and reader. In addition it helps to draw attention of society to important social problems the writer tackles in the digital format: estrangement and domestic violence, teenage abortion, suicides and auto-aggressive behavior caused by alcohol.

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